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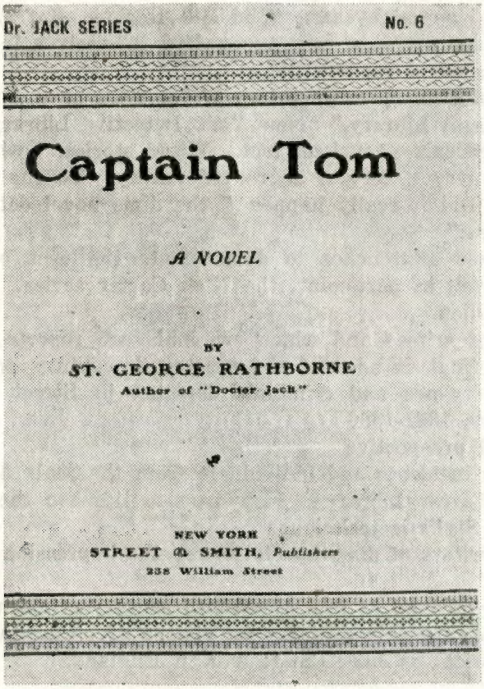
A magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers

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Nick Carter, Fact or Fiction

The Historical Context of the American Dime Novel

By J. Randolph Cox



DIME NOVEL SKETCHES NO. 213

DR. JACK SERIES

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For the most part the dime novel writer was in a hurry. Often the pay was by word and the deadlines came as quickly as to any newspaper reporter. With ideas at a premium, the dime novel writer would turn to the daily newspaper for inspiration. The writer of detective dime novels appears to have occasionally turned to the "National Police Gazette." It is this use of contemporary material, however distored it may appear in print, that gives the detective dime novel a peculiar value as a social document.

Of course, it was not only the detective dime novel which used contemporary material. Frontier tales used real frontier figures as central characters as well as alluding to actual events. Wild Bill Hockok, Buffalo Bill, Calamity Jane, or Jesse James may not have recognized themselves in the stories, but thousands of dime novel readers did.

Even the most cursory examination of the files of the "Old Cap Collier Library," "Old Sleuth Library," "New York Detective Library," or the "Nick Carter Library" reveals a curious fact. These stories, however far-fetched, were meant to convey a certain degree of reality. To the child's question: "But is it true? Did it really happen?" the dime novel detective story was a resounding "Yes!"

I suggest three approaches to demonstrate the uses of reality in the detective dime novel, in particular, the Nick Carter series.

(1) **The social milieu**
What kinds of crimes and which criminals are reported in the popular press of the final dceades of the nineteenth century and how do these resemble the crimes and criminals depicted in Street & Smith's Nick Carter Library, 1891-1896?

(2) **The historical prespective**
What specific incidents and individuals from the real 1890's are depicted in the Nick Carter Library? How true to life are they?

(3) **Literary and Stylistic techniques**
How do the writers of dime novels convey the impression that these yarns are "real"?

First, the background of late nineteenth century crime and criminals. To most people, I imagine, this conjures up visions of either the outlaws of the Old West in America, or Jack the Ripper in England.

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The period after the Civil War in America was one of transition. By the final quarter of the 19th Century, one could even see a shift in crime from its frontier setting to the city. Arthur Schlesinger, Jr. has suggested, that the date can even be set with some precision.

> between, say, the rout of the James Brothers when they tried to knock over the bank at Northfield, Minnesota, on Septmeber 7, 1876, and the robbery by the urban gang of Jimmy Hope of nearly $3 million from the Manhattan Savings Institution in New York City on October 27, 1878.(1)

Eventualy, we may trace the beginnings of the organized crime in America in much the same way.

In the sensational press of the day we find accounts of crimes such as that of the Bender family of southeastern Kansas who murdered, robbed, and buried prosperous guests at their wayside inn (1871-72), the kidnapping of Charley Ross (age four) near his home in Germantown, Pa. (1874). He was never found in spite of the efforts of police and the huge sums of money spent by his father. There was the assassination of President Garfield by Charles Guiteau in 1881 the murder by Bob Ford of Jesse James outside St. Joseph, Mo. in 1882; the death of Andrew Borden and his second wife—presumably by his daughter Lizzie, but never proven, in 1892; the murder in Chicago in the 1890's of at least twenty people by Herman W. Mudgett, alias Harry Howard Holmes. That estimate of the number of people he killed may be conservative. Some accounts suggest two hundred victims, the remains of many were found when police dug up the cellar at his so-called Murder Castle at Wallac and 63rd Streets. And there was William Henry Theodore Durrant, Sunday-School supreintendent in San Francisco, hanged in 1898 for the murder of two women in the church.(2)

In his 1886 book, "Professional Criminals in America," Thomas Byrnes (Police Inspector and Chief of Detectives for New York City) classified entries in this rogues' gallery as murderers, bank burglars, bank sneak thieves, forgers, hotel and boarding-house thieves, sneak and house thieves, store and safe burglars, shoplifters and pickpockets, confidence and bunco men, receivers of stolen goods, and various miscellaneous categories. There are categories which are noticeable by their absence, gambling, prostitution or the traffic in opium, but since this is not a critique of Byrnes and his compendium, I merely note these in passing. Other sources on late nineteenth contury crime fill in the gaps.

How many of these crimes do we meet in the pages of the "Nick Carter Library?" Are there any criminals as colorful as the few which have been described thus far?

The "Nick Carter Library" began publication with the number dated August 8, 1891, and ran for slightly over five years. The final number appeared December 26, 1896. With the next number the title was changed to the "New Nick Carter Library." Within the original "Nick Carter Library" there were 282 numbers, each containing a complete story, of which 42 appeared twice, leaving a total of 240 original stories. The "Nick Carter Library" has the distinction of being the first detective dime novel "library" or "nickel weekly" to feature the adventures of a single detective hero. Prior to 1891, the detective "libraries" (Old Sleuth, Old Cap Collier, or the New York Detective Library) were anthologies, containing stories of many detectives.

A survey of the 240 stories reveals a multitude of crimes. Within the first 15, no fewer than 8 deal with murder or attempted murder, one each with embezzlement, a secret society, train robbery, bank robbery and/or bur-

glary, and forgery. In addition, one is a ghost story. The remainder of the stories continue the pattern set by these.

The criminals who are memorable include Burton Quintard, the embezzler-murderer who cheated the guillotine in Paris, Lotus Benson, the Smuggler Queen, Zelma the Female Fiend, the Denver gambler, Dan Derrington, and, of course, Nick Carter's own Prof. Moriarty, Dr. Quartz. Since many of these characters are larger than life, they are not the best examples of the way the Nick Carter writers borrowed from real life. Were there any specific incidents and specific characters from real life who also appear in the pages of the "Nick Carter Library"?

The publishers, Street & Smith, tried their best to convey the impression to readers that Nick Carter himself had an existence beyond the pages of the humble nickel weekly or story paper serial. Introductory notes inserted in some editions or advertisements proclaimed Nick's reality. On the back cover of NCL-21, "Nick Carter at Western Union Junction, or, The St. Paul Train Robbery" (Dec. 26, 1891) appears this advertisement for a new Nick Carter serial.

> Attention, Boys! "Nick Carter and the Green-Goods Men," by Nick Carter. This celebrated story, dealing with a subject entirely new, has just been issued in No. 10 (of the "New York Weekly). The daily newspapers have contained meagre accounts of Nick Carter's great work in running down this gang; but the thrilling story is here published for the first time in its entirety. Don't miss this treat. Ask your newsdealer for No. 10 of the "New York Weekly." (3)

The one regular figure in the early Nick Carter stories who had an existence in reality was Thomas Byrnes. Born in Ireland in 1842, Byrnes grew up in New York City. With only a limited education he joined the New York police force as a patrolman in 1863. His reputation spread in 1878 when he ran down the gang of Manhattan Savings Bank robbers, that very gang which Schlesinger suggested was the beginning of the era of urban crime and urban detection. In 1880 he was an inspector with the task of reorganizing the Detective Bureau and as Inspector Byrnes he attained a national reputation. His methods may not have recognized the civil rights of suspects (he was a frequent user of the Third Degree), but he did get results. His men were trained to recognize the style of every professional thief around and he developed a system of treaties with the underworld to keep certain areas free of crime. In 1880 he laid down the so-called Dead Line whereby any known criminal found south of Fulton Street without a good reason was picked up on sight. He was credited with over 3,000 arrests before he left the force in 1895, in the wake of the Lexow Committee's report on police corruption.

Byrnes was a colorful figure and he knew the value of the right sort of publicity. He compiled his own rogues' gallery of photographs of known criminals. He even had one taken showing himself watching four officers subduing a reluctant subject for the camera.

Byrnes' persona or name is used in ten out of the first twenty-two stories in the "Nick Carter Library." It is Inspector Byrnes or Superintendent Byrnes who comes to Nick Carter for help when all of his other methods have failed to crack the case. In later stories in the series, published long after 1895, there are patrolmen who wax nostalgic about the good old days when Thomas F. Byrnes was in charge.

Byrnes often acts as foil to Nick Carter when the facts of the case are

being set out. In the first story in the Library for example:

"I am glad to see you, inspector," was his greeting to the chief. "Sit down, help yourself to a cigar and we will talk it all over, for I suppose you are here on business."

"You are right, Nick."

"You never come unless there is something of importance on hand. What is it tonight?"

"The Eugenie La Verde affair."

"Why, I thought that was given up."

"So it is—by everybody except myself."

"Ah! By the way, I see that —"

"That Delia Dent is dead? Yes.'

"Do you take any stock in her knowing aught of the murder, inspector?"

"None whatever. She is as innocent as you, or I."

"My opinion, although of course I know nothing about the case."

"Have you a theory, Nick?"

"No. I avoid theories as I do the typhus or the smallpox. They are dangreous and very 'catching'."

"Exactly. Still one thinks."

"Yes—unfortunately."

"Nick, I want you to take this matter in hand and sift it to the bottom."

"Easier said than done, inspector."

"I believe that you can do it."

"It is a very blind case."

"Everybody else has failed. Will you try it, Nick? There is a murderer somewhere, and he must be found if it takes years to do it. Will you try it?"

"Yes."

"Thank you. I feared that you would refuse, and yet —"

"I may want a favor sometime, eh?"

"When am I to begin, and what are your instructions?" (4)

One of the instructions is that Nick should not tell anyone about their conversation. No wonder there are no references to Nick Carter in anything that has been published before this about Inspector Byrnes.

Occasionally, the well-known figure of Byrnes (tall, broad-shouldered, with ample mustache) as he appeared in contemporary photographs is found on the cover illustrations of the "Nick Carter Library." The earliest is on the cover of No. 5 ("The Ciphre Letter; or, Nick Carter's Iron Nerve." Sept. 5, 1891). The Inspector stands by rather placidly while Nick (in disguise) disarms a would-be assassin.

The cover of No. 22 (Nick Carter's Celebrated Case; or, The Mysteries of Gotham. January 2, 1892) shows four officers subduing a reluctant camera subject while Inspector Byrnes looks on. It is the photograph referred to before reproduced as a line drawing. Only the face on the man in the chair has been altered (the photograph shows him in full beard, the drawing shows but a moustache) and the backgrounds differ. Otherwise they are the same illustration. The caption reads: "The detectives seized Red Leary and forced him upon the chair, Inspector Byrnes standing a few feet away."

Now, Red Leary is a character in this story. He goes by other names: O'Brien and Moran, but Red Leary seems to be his real name . . . or Red

Leary O'Brien as in this exchange:

"Why did you send for me" asked Moran with well-assumed dignity; "To compel me to be a witness to this indignity?"

"No."

"Why, then?"

"For the purpose of informing you," replied Nick sternly, "that you are a thief, a forger, a swindler, a cheat, a confidence man, a professional gambler, and a blackleg of the worst kind. Lou are Red Leary O'Brien, and I am Nick Carter! Now, what have you got to say?" (5)

And in the story there is a scene where Red Leary O'Brien is seized and photographed for the Byrnes' rogues' gallery.

In Enspector Byrnes' compendium of "Professional Criminals of America" (1886), there are several references to a John Leary, also known as Red Leary, as an "associate" of such individuals as Edward Gearing, alias Eddie Goodie, alias Goodrick, alias Miller, the Butcher-car thief, and "one of the smartest thieves in America"!(6) His wife was Kate Leary, alias "Red Kate," a companion to Sophie Levy, alias Lyons, pickpocket and blackmailer.(7) The same Red Leary, caught by a priate detective, was nearly rescued by a sneak and burglar named James Burns in 1878. Red Leary, "pugilist and soldier of fortune"(8) was also a member of the notorious Scott-Dunlap Ring, ace cracksman, who "emptied the vaults of some of the country's largest banks of more than $3,000,000"(9) in the 1870's. The Scott-Dunlap Ring was finally brought to iustice by the work of the Pinkerton Detective Agency. The name and character of one of the criminals was sufficiently colorful for Frederic Van Rensselaer Dey, the writer of the Nick Carter story, to remember him, even twenty years later, and include him in "Nick Carter's Celebrated Case."

"Three of a Kind; or, Nick Carter's Winning Hand" appeared October 29, 1892 as "Nick Carter Library" No. 65. In it, Nick Carter is discussing and old case from five years before with Colonel Steers, Byrnes' successor to the inspectorship. (Byrnes is now Superintendent). It was a silk robbery at Burchart's on Canal Street, pulled off by Mike Clark and the Palmer brothers, August and Herman, "three of the toughest nuts to crack in the criminal profession."(9)

"Herman Palmer is the strongest crook in the profession," continues Nick, "and I shall never forget the tussle we had outside a whiskey joint in the Tenth Ward, when I went to arrest him for a job committed in Brooklyn. That was when he was young in the business and hadn't acquired the finish which a later association with such choice spirits as Big Patsy and Sheeny Gus gave him."(10)

Nick is certain that the recent daylight robbery of the Yonkers bank can be attributed to the same trio of Clark and the Palmer brothers. And so it proves to be.

When we check our reference work by Thomas Byrnes we find brief notes on "Big Patsy" Frank Watson, but no "Sheeny Gus" (although there is a "Sheeny Dave" and a "Sheeny Mike"). Likewise, there is no "Mike Clark" listed. When we come to the Palmer brothers we hit paydirt.

Byrnes describes August Palmer as "Twenty-nine years old in 1886. Stout build. German, born in United States. Married. Cigar-maker. Height, 5 feet 10 inches. Weight, 180 pounds. Light hair, grey eyes, round full face, fair complexion."(11) He and his brother are "both desperate New York burglars . . . (and) expert safe burglars."(12) The entry for Herman Palmer is similar, except that brother Herman is slightly shorter and lighter, but he

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is described as "A good stout lump of a man. Has plenty of nerve."(13) He and his brother "have a quick and noiseless method of opening a safe in a very short time."(14)

The official record ends in 1886, while the dime novel account treats of later events, but there is no doubt that these are the same characters transferred to the pages of a fictional account. Several questions are raised by this comparison. How confident was the writer that the readers of "Three of a kind" (NCL No. 65) were familiar with the names and characteristics of the Palmer brothers What was the writer's source of information? Was it Byrnes' work or contemporary newspaper accounts? If the latter, does this suggest the writer was in the habit of maintaining a clipping file or "morgue" of story ideas

Among Nick Carter's other adversaries were some who were certain to have been familiar to readers in the 1890's as they are to readers today. Such a one is the Dalton Gang of bank and train robbers. The story is "The Dalton Gang Wiped Out; or, Nick Carter's Deadly Rifle" (NCL No. 67. November 12, 1892). Tom Connors, a marshal in Kansas wires Nick Carter that he wants help in ridding the territory of the infamous Dalton Gang. Nick and his assistant, Chick, go to Kansas and call on the marshall disguised as two of the Daltons. This episode, intended as humor, also serves to test their disguises. The use of disguise is a characteristic trait of the great New York detective throughout the series. In this story, he not only appears in his own person, but as various members of the Dalton Gang (he nearly fools one of the Daltons himself), a Jewish storekeeper, and a Bowery hoodlum. Twice he infiltrates the gang and learns enough before being discovered.

It was on October 5, 1892, that the Daltons, Bob, Emmett and Grat, with Dick Broadwell, Bill Powers, and Bill Doolin, tried to rob both the First National Bank and the Condon Bank in Coffeyville, Kansas. This is the basis for the incidents in the last chapter (chapter 10) of the dime novel. In the story, the three who accompany the Dalton brothers are Texas Jack Moore, Al Ogee, and Joe Evans. Grat Dalton is referred throughout as GRANT Dalton. The Condon Bank's officers in real life who were present were Vice President Charles T. Carpenter, bookkeeper T. C. Babb, and cashier Charles Ball. The story makes Ball the cashier and Carpenter a teller and says nothing about a bookkeeper. Similar liberties are taken with the names and personnel of the First National Bank. Tom Ayres, the cashier, is retained, but his name is spelled Ayers; W. H. Sheppard, a customer, becomes Teller Shepard, spelled with only one "p."

In real life the citizens of the town took arms to repel these invaders and it is difficult to determine whose bullets killed the outlaws. Grat Dalton and Marshall Charles T. Connelly shot each other dead. It is made clear in the story that Marshal Connelly is not the same man as Marshal Connors who had hired Nick Carter. In the fictional account, Nick's bullets are responsible for killing Bob Dalton, Joe Evans, and Texas Jack Moore. Chick Carter kills Emmett Dalton and the two of them simultaneously dispatch Grant (sic) Dalton. Only Al Ogee escapes. In reality, Emmett Dalton survived the massacre and lived another forty-five years. Bill Doolin's horse pulled up lame on the way to Coffeyville and he wasn't able to take part.

It is probable that incomplete or inaccurate news stories, describing the affair, as well as the speed with which Edward Stratemeyer (the author of this episode) put the story together and Street and Smith published it, account for the discrepancies between fact and fancy. "Nick Carter Library" was on the newsstands only thirty to thirty-five days after the incidents on

which it was based occurred. Worked into the plot is a treasure owned by the Daltons which is found at a lonely place known as The Seven Pines, and it was equally divided between Nick and Chick, who also received the rewards offered for the extermination of the Daltons."(15)

This speed in composition and publication must have kept the stories topical and account in some measure for the publisher's boast at the end of the story: "The Nick Carter Library has the largest circulation of any Library EVER published."(16)

A less well-known crime spree became the basis for "Judge Lynch's Mistake or, Nick Carter's Search for a Murderer" ("Nick Carter Library" No. 51. July 23, 1892). In the 1880's, Chris McAllister was the victim of an ax-murderer, in Blakesburgh, Iowa. The chief suspect, a man named Pleasant Anderson, was hanged by a lynch mob for the crime. Some ten years later the real murderer confessed. As in the Dalton story, there are at least two plots with the threads of reality woven among those of fancy. One of the threads of reality is the confession made by the real murderer a condensed version of it appears in the story. Unlike the Dalton instance, this story does not appear to have been rushed into print. The writer (Eugene T. Sawyer) must have seen an account of the confession a decade after the actual murder took place and used it as his source material.

These stories stand, then, as examples of the second approach mentioned before—the historic perspective in which specific individuals and/or incidents from the 1890's (or earlier) were used in constructing the stories in the "Nick Carter Library." They did not always appear true to the facts, but were reshaped (consciously or sub-consciously) by the dime novelists.

The third approach to demonstrating the use of reality in fiction is the stylistic one. In what ways did the dime novelist convey the impression that these stories were true?

One was by that time-honored device of using specific dates which were suppressed in part or in which only the month was given.

> On the night of June 20, 18—(17)

> Detective Nick Carter was engaged in reading the papers one evening in the month of April, when the servant handed him a card . . . (18)

A related method was to partially suppress names of places or to suggest that a fictitious name masks the real one. Often, if a real location was used with which the reader might not be familiar, a footnote would be used for verification.

> The writer has visited the scene described.—Author.(19)

> A week ago he was in ------ cemetery at the grave of a relative who has lately died.
> (Footnote) For obvious reasons, the author is requested to omit the name of the cemetery.(20)

Another method was to write the story in the manner of a newspaper account or police report. The opening chapters of the first number of the "Nick Carter Library" were written this way.

The practice of signing the first story, "by A celebrated Author" and each aditional story, "by the Author of 'Nick Carter' " may have suggested reality also. These stories were not by any mere writer of dime novels, but a celebrated Author who chose not to reveal his identity or his sources.

In this, Street & Smith were following traditions set a decade earlier in the "Old Cap Collier Library" and "New York Detective Library" which published stories signed by the names of real detectives ("The Whitechapel

Murders; or, on the Track of the Fiend" in "Old Cap Collier Library" No. 333. December 31, 1888, was signed by Detective Warren, the name of the Metropolitan Police Commissioner in charge of the Jack the Ripper investigation). Other stories were signed by generic names which the reader was to suppose stood for a real police detective. Examples were "A New York Detective" or "A U. S. Detective" or even a set of initials.

Frank Tousey's "New York Detective Library" utilized a number of these approaches to reality. For the first three years of its weekly appearance it can be classed as an anthology publication. While the names of individual authors appeared omre than oncee, there were no recurring detective heroes.

The first ten numbers bear the following titles and authors:

(1) Old Stealthy, the Government Detective, by Police Captain Howard
(2) Old Snap, the Postal Service Detective, by Allan Arnold
(3) Young Lightning, the Treasury Detective, by Tom Fox (Philadelphia Detective)
(4) Sam Sly and His Dog Detective, by Police Captain Howard
(5) Tracked to China; or, A Detectives Trials, by a U. S. Detective
(6) Old Reliable, the Western Detective, by A New York Detective
(7) The Marked Finger; or, The Slightest of Clews, by Alexander Douglas (Scotland Yard Detective)
(8) The Broken Button, by Police Captain Howard
(9) In Deep Disguise, by D. O'Sullivan
and (10) £10,000 Reward; or, The Young Irish Detective, by Harry Hammond.

This gives some sense of the series. The titles were descriptive not of the plot, but of the nature of the detective. The authors (or the names signed to the stories) were reassuringly official). "Police Captain Howard," "Tom Fox (Philadlephia Detective)," "Alexander Douglas (Scotland Yard Detective)," "A New York Detective." In most instances we do not know if there is a real name or a pen name used, although "Police Captain Howard" has been identified with Luis Philip Senarens, author of the Frank Reade and Jack Wright science-fiction dime novels, and "A New York Detective" was used most frequently by Francis W. Doughty. "A New York Detective" is the name signed to the faomus Old King Brady stories.

There is, further on in the "New York Detective Library," the "Diary of a Great French Detective" signed by "Himself.' Reading a few paragraphs into this number we learn the "Great French Detective's" name is "Pierre Chassac." After page ten, the remainder of the number is given over to the "Diary of a London Detective" which is not signed. Internal evidence reveals the name of the London Detective" to be "Clarke"—no first name given.(21)

The final numbers of the "New York Detective Library" were given over almost wholly to the exploits of Old King Brady in his seemingly endless battle against the James Boys. This was probably the most common example of the blending of fact and fiction in the dime novel detective story.

One of the most famous of dime novel detective stories had its origin in a real case of a mysterious death. "Old Cap Collier; or, 'Piping' the New Haven Mystery" was published as No. 1 of the "Old Cap Collier Library' in 1883. It took as its point of departure a case described in a pamphlet from two years before: "The Beautiful Victim of the Elm City." Being a full, fair, and impartial narrative of all that is known of the terrible fate of the trusting and unfortunate Jennie E. Cramer, giving all the particulars that can be ascertained about Miss Anne Blanche Douglass, Walter Malley, and James Malley, Jr., as alleged participants in the terrible social tragedy. New

York; M. J. Ivers & Co. (1881). There exists a variant title which gives James Malley, Jr., as the murderer. In reality, according to Thomas M. McDade, "He was cleared and the death may have been accidental."(22)

A relative late-comer to the ranks of dime novel detective series was Street & Smith's own "Shield Weekly" (twenty-two numbers, December 8, 1900-May 9, 1901) which boasted such legends on the covers as "True Detective Stories—Stranger than Fiction" and "True Stories from the Note-Books of Famous Chiefs of Police." In reality, they were all the works of Frederick W. Davis, one of the authors of Nick Carter stories, writing under the name of Alden F. Bradshaw.

Nick Carter carried these dime novel traditions of illusions of verisilitude into the 20th Century. Thomas Byrnes was replaced on the New York police force by other inspectors, and Nick Carter's fame brought him assignments from sources such as President Theodore Roosevelt. In 1906, Eugene T. Sawyer contributed a story called "Nick Carter's Earthquake Clue; or, Amid Falling Walls in San Francisco" (Nick Carter Weekly," No. 503, August 18, 1906). In the story Nick has discovered the identity of the man responsible for robbing Frank Gayton, the county treasurer, of $175,000. Nick's own identity has been discovered by the robber and he has been captured. Bound hand and foot he awaits the return of the robber who has left an associate of his to guard the detective. It was the San Francisco earthquake which saved him as the roof caved in pinning his captor to the floor. Nick's escape was a piece of his traditional luck. He managed to get under the bed which shielded him from the falling beams where he cut his bonds with a bit of tin from the collapsed roof.

This is also the story which refers to Nick's first detective work as a boy, a facet of his career which had not been emphasized before. This in itself helped to flesh out the character of the great detective. In 1910, Street & Smith further reminded readers of his reality with the publication of a letter in his own words and signed by his own hand. Included in "Nick Carter Weekly" No. 710, "The Stockbridge Affair; or, Nick Carter's Quick Detective Work," it outlined the beginnings of his career and how the stories of his adventures were given to the public. It was accompanied by a full-page portrait of the great detective.

Considered in the context of their times and within a framework of the actual events and historic people found in its pages, the Nick Carter stories are more than just a series of papercovered thrillers. They are unique chronicles of a vanished America.

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1. Arthur M. Schlesinger, Jr. "The Business of Crime," Professional Criminals of America. (New York: Chelsea House, 1969). p. xv.
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3. Nick Carter Library, No. 21, p. 16.
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6. Thomas Byrnes. Professional Criminals of America. (New York: Chelsea House, 1969). p. 189. (Original publication date: 1886).

7. Byrnes, pp. 205-206.
8. James D. Horan. The Pinkertons: The Detective Dynasty That Made History. (New York: Crown, 1967). p. 257.
9. Horan. p. 255.
9a. Nick Carter Library. No. 65. p. 3.
10. Nick Carter Library. No. 65. p. 3.
11. Byrnes. p. 131.
12. Byrnes. p. 132.
13. Byrnes. p. 267.
14. Byrnes. p. 267.
15. Nick Carter Library. No. 67. p. 16; the account of the real bank robbery and massacre is taken from Jay Robert Nash, Bloodletters and Badmen: A Narrative Encyclopedia of American Criminals from the Pilgrims to the Present. (New York: M. Evans, 1973). pp. 145-149.
16. Nick Carter Library. No. 67. p. 16.
17. Nick Carter Library. No. 11, p. 2.
18. Nick Carter Library. No. 3. p. 2.
19. Nick Carter Library. No. 4. p. 12.
20. Nick Carter Library. No. 18. p. 2.
21. New York Detective Library. No. 90. April 10, 1884.
22. Thomas M. McDade. The Annals of Murder: A Bibliography of Books and Pamphlets on American Murders from Colonial Times to 1900. (Norman: University of Oklahoma Press, 1961) p. 197.

CAPTAIN CHESTER G. MAYO

The passing of Chester Mayo shortly after his 103rd birthday will be regretted by his many friends amongst readers of Thee Dime Novel Roundup.

After a distinguished career in the U. S. Navy, including service on U.S.S. Wyoming during the storming and occupation of Vera Cruz and specialization on the supply and organizational side of naval activities, Captain Mayo embarked on a successful business career in New York in 1946. Four years later he retired to his farm in Huntington, Vermont, which had been operated as a largee dairy from 1927 to 1941.

Chester Mayo was a membrr of the Happy Hours Brotherhood from its earliest days. I corresponded with him first in 1959, but did not meet him until 1963 when, following the death of his beloved wife, he decided to spend the winter in London.

Thereafter Chester and his daughter, Amanda, made England their second home each winter right up to and including the winter of 1981, when I was delighted to greet him upon his hundredth birthday.

Chester's many winters in London led to a warm family friendship and I was privileged to stay at Wild Acres, his home in Vermont, during several of my visits to North America. Chester was a very fine gentleman indeed.

Our editor published two bibliographical listings compiled by Captain Mayo, namely of Good News, Army and Navy Weekly, Half Holiday and The Boys' Holiday/The Holiday and of The Literary Album. Those listings were valuable contributions to the preservation of America's popular literary heritage.

I feel sure that all who read this small tribute will wish to join in extending deep sympathy to Amanda Boyden on the loss of her father.

Denis R. Rogers

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NEWS NOTES

Just heard that Lou Kohrt, a member for over 50 years died March 29, 1984 at age 92. His son, Don, has become a member and is disposing of his collection. Anyone interested can write to Don at 13527 Oak Hollow Drive, Cypress, Texas 77429.

Also heard from a neighbor that Col. Charles D. Randolph died Jan. 22, 1982. Col. Randolph was a renown collector of Buffalo Bill dime novels. He had complete sets of Far West Library and Buffalo Bill Stories. What has become of his collection is not known.

The Spring issue of the Yellowback Library features good articles by Jack Schorr, Bob Chenu, Dave Farrah, Joe Ruttar and others. A great issue. Subscription is $10 per year, 811 Boulder Ave., Des Moines, Iowa 50315.

The Summer issue of The Mystery and Adventure Series Review has just been received featuring two stories by Capwell Wyckoff and articles on Hal Keen and Tom Stetson. Mubscription is $6.00 for a year. P. O. Box 3488, Tucson, Ariz. 85722.

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